

# Three States for "Dry" Law; Seven More to Act This Year

Kentucky, Virginia and Mississippi Have Already Acted Affirmatively on Federal Amendment

Issue in New York May Go to People

"Drys" Confident of Winning in South Carolina, Maryland and Massachusetts

The national prohibition amendment to the Federal Constitution has been or is to be submitted this year for ratification to the legislatures of ten states—New York, Massachusetts, Maryland, Georgia, Virginia, South Carolina, Louisiana, Mississippi, Rhode Island and Kentucky. Of these Kentucky, Virginia and Mississippi have already acted affirmatively.

Of the other seven *The Tribune* has, through its correspondents, obtained forecasts of the outlook for the amendment when a vote is taken. The views of the situation as seen by these trained men are presented herewith.

[Special Correspondence]

ALBANY, Jan. 20.—Legislative leaders frankly admit that they cannot tell what fate will befall the Hill-McNab resolution ratifying the proposed prohibition amendment to the Federal Constitution. And the sponsors of the measure, while declaring they will fight for it to the last ditch, are not making any prophecies as to the outcome.

The Anti-Saloon League, which is backing the resolution and fighting hard for it, has prepared a bill, introduced by Assemblyman Walter S. McNab, of Schenectady, who fathered the resolution in the lower house, prohibiting the sale and manufacture of alcohol except for scientific, medicinal or sacramental purposes. This bill, if it becomes law, will take effect October 1.

Many regard the introduction of the McNab bill as a confession that the proposed Federal amendment will not be ratified by the Legislature. There are grounds for believing it will be beaten, for not only legislative leaders willing to say in private conversation that the proposed amendment should be ratified by the Legislature, and that it ought to go to the people to be voted on at the next general election, but they declare that in their opinion a bone-dry measure is not wanted by the people.

They are unwilling to talk publicly, for all fear the women's vote this fall.

New Jersey Seeking To Dodge Amendment

[Special Correspondence]

TRENTON, Jan. 20.—The plans of the Republican majority of the New Jersey Legislature, which is now in session, do not include the consideration of the prohibition amendment to the Constitution of the United States. The legislative plans of the majority have been completed and they have been approved by Governor Edge, so it is almost an absolute certainty that this state at least will not join in the drive among the states to ratify the proposed amendment to the Federal Constitution.

The legislative programme is not without its interesting anti-saloon features, however. During the campaign the Republican party went on record as in favor of not only the local option proposition, but also a complete ban on municipalities. Therefore, there was introduced the opening day a bill to give the people of the state, divided into municipal units, the opportunity of deciding whether or not to have municipal prohibition. This measure is known as the Gaunt-Mackay bill, because it was fostered by those two Senators during the 1917 session.

Temperance Workers Claim Massachusetts

[Special Correspondence]

BOSTON, Jan. 20.—Temperance workers of the state are confident that the national prohibition amendment will pass both the House and Senate in spite of strenuous opposition of powerful political forces. The amendment undoubtedly will come up before the present session of the Legislature adjourns in the spring.

Judging from the vote of recent years on the question of license in the various cities and towns, Massachusetts can be considered as favoring no license as a whole. Whether the same large majorities for prohibition would be registered as have been for no license is a question which at this time is unanswered.

Sentiment in the Senate already has been felt out. One temperance worker declared to-night that he had canvassed the entire membership of Senate and felt safe in saying that at least twenty-one will vote in favor of the amendment.

It seems to be the consensus of opinion that both the House and Senate may pass the amendment, placing the issue before the people and let them decide the issue.

Drys in Maryland Working for Speed

[Special Correspondence]

ANNAPOLIS, Md., Jan. 20.—Indicating the probable ratification by the Maryland State Senate of the National Prohibition amendment and its possible ratification by the Legislature, sixteen of the twenty-seven members of the upper branch of the General Assembly, two short of the required two-thirds majority, voted recently to suspend the rules and put the measure upon its second reading without any reference to a committee.

Drys Not Hopeful in Rhode Island

[Special Correspondence]

PROVIDENCE, Jan. 20.—Although many persons and organizations are importing the Rhode Island Legislature, now in session, to be the first to ratify the prohibition amendment to the national Constitution, there is

said to be little hope that the measure will be considered this session.

Liquor Men Keeping Quiet in South Carolina

[Special Correspondence]

CHARLESTON, S. C., Jan. 20.—There is no question that the Legislature which is now meeting will approve the prohibition amendment to the Federal Constitution. The vote will be unanimous among the voters, there has been no organized effort to beat the enactment, and it is not likely that there will be.

North Dakota Will Vote Dry, Is Belief

[Special Correspondence]

BISMARCK, N. D., Jan. 20.—Governor Frazier has called the Legislature to meet in extra session this week, and it is anticipated that the national prohibition amendment will be voted on. That it will be ratified seems virtually assured.

This state was sixth among all the commonwealths to adopt state-wide prohibition, which was embodied in the constitution of 1889.

Chicago Opera Association Changes Date of Opening Performance Here

The latest ruling of the United States Fuel Administration has forced the Chicago Opera Association to change the date of its opening at the Lexington Theatre from to-morrow night to Wednesday night. "Monna Vanna" will be the opening opera, having been transferred from Tuesday to Wednesday night. "The Jewels of the Madonna" will be given Thursday and "Thais" Friday night. Mascagni's "Isabella" will be omitted from the two Saturday performances. The two Saturday performances will remain as previously scheduled, with "Romeo et Juliette" Saturday afternoon and "Azzurro" Saturday night.

The performance for next Monday night, with Amelia Galli-Curci in "Dinorah," remains as announced. Subscribers holding seats for Tuesday night will be asked to exchange them for any other performances.

Meyerbeer's "Le Prophète," with Enrico Caruso in the title role, is the next operatic revival announced by General Manager Gatti-Casazza of the Metropolitan Opera House. It will be given in the first week of February. With Mr. Caruso in the cast will be Mmes. Matzenauer and Lucini and Messrs. Didur, Rothier, Schlegel and Bloch. Mr. Bodansky will conduct. The scenery and costumes are Joseph Urban's conception, and the stage direction is in charge of Richard Orsdinski.

Next Thursday evening the new Spanish tenor, Hipolito Lazaro, will make his American debut as the Duke in "Rigoletto." At the same time the Spanish coloratura soprano, Mme. Maria Barrientos, will make her reappearance with the company as Gilda. Mr. Marcondes and Stanard will repeat his impersonation of the Jester and Miss Braslau will be the Mad-dalena. Mr. Moranzoni will conduct.

The other operas next week will be as follows: "L'Elisir d'Amore," Monday evening; "Carmen," Wednesday evening; "Lodoletta," Friday evening; "The Daughter of the Regiment," Saturday matinee; and "Faust," Saturday evening.

At next Sunday night's concert Efram Zimbalist, violinist, will play. Several artists of the company will sing. The concert will be under the direction of Richard Hageman.

Owing to the continued indisposition of Miss Farrar, the title role of "Lodoletta" will be sung to-night by Mme. Florence Easton.

Need Thrift Stamp Aids

Volunteers are needed in New York to assist agents in the sale of war savings and thrift stamps. A hurry call for men and women who are able to give a few hours each day to such work was issued yesterday by Frederic W. Allen, state director for greater New York.

The work will be mainly supervision. There are no volunteers who will visit places of business and see that signs and posters of the committee are properly displayed.

The first inspection will start Thursday from headquarters, 51 Chambers Street, at 9 a. m. Those who wish to volunteer are asked to meet L. Seton Lindsay at headquarters at 4 p. m. to-morrow.

The whole world is a shop and every one has something to sell.

Holding Down the Wrong Job

By Henry Cragin Walker

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A FRIEND of mine went into a restaurant, and the waitress spilled some soup in his lap. He forgave her and went there again, and she dropped some hot coffee down his neck. No, friends, he never went there afterward. The lady didn't dislike him, but she was a waitress in name only. She's probably good for something, but it's not waiting on customers in a restaurant.

Last summer a man spent all day cutting the grass in my front yard, about sixty square feet. That is to say, he said it took him all day, and I guess by his appearance it did. A laborer unworthy of his hire greased the rear wheels of my car and forgot to put the cotter pins back. The wheels came off, and it cost me eighty-seven dollars and a sprained wrist. Then the garage man sent me a bill of four dollars for time and grease.

This is not a hard luck story, but I want to arise and calmly call the attention of the audience to this fact, to wit:

The reason so many folks get small pay and no pay is because they have the wrong jobs. Heaven only knows what their proper jobs should be, but it's something far different from what they now do. I note in the news columns that a barber in New York retired after thirty years of service with three hundred thousand dollars. He had clipped, shampooed and massaged many men of prominence, and they no doubt tipped him well and perhaps gave him good advice on stocks that were going up. But mark this! If he had been a "half way" barber; if he had talked them to death or made unpleasant reflections about their falling hair or without warning put over-the-top towels on their tender faces, he would have "retired" long before thirty years, but with three thousand enemies instead of three hundred thousand dollars. It begins to look to me as though the persons who got the biggest salaries were often the most underpaid. When a cook can't even time an egg properly he or she should cease to masquerade as a chef and seek another calling.

Do you know why taxes are so high? Why, these are some of the reasons.

## On the Screen

Julian Eltinge Opens in "The Widow's Might" at Rialto

One would fancy that he might tire of seeing Julian Eltinge in his "ambitious" roles, but one does not tire at least, this one does not. "The Widow's Might," which was presented at the Rialto yesterday, is rather more elaborate as to plot than Eltinge's previous screen vehicles, and it is extremely amusing as well as extremely well done.

Julian never looked so lovely as he did in the part of the Princess Martini, and one is reminded of Frank Tinney's lines, "The Widow's Might! The widows do!" And the Princess Martini did everything and everybody. She secured the papers which convicted the villain and adopted the "cheek-id" and what could any romance need further than that?

When the story opens Julian Eltinge, who Dick Tavish when he is clothed and in his right mind, has just learned that he has bought a mine hammer, really belongs to some one else by an old Spanish law, so he sets out for the city to right things. In attempting to do so he is snatched by a gang of rascals and taken to the safe of a Horace Hamner, he is caught and has to make his getaway down the fire escape. He enters the first room which has an open window and—yes, you guessed it—there is a wig and an opera coat from the occupant of the room and, opening the door, faces his pursuers.

He relies on the vanity of the former owner, the king, to protect his secret. And it seems that he knows feminine nature, for rather than admit that her hair is of the sort that can be stolen away from her she orders another wig and remains invisible.

Florence Vidor plays the inevitable young woman who falls in love with Dick Tavish and then becomes the chief of the princess. Gustave Seyffert is the disarming, noble, handsome, and the Duke of "Cellest" played "The Neapolitan Dance," by Cassella. On the musical programme was also the prelude to Act IV from "Carmen," by Debussy, and "The Swan Song" by Swinburn. The comedy was called "Five to Five."

A man who sat behind us in the Strand Theatre yesterday during the presentation of "Stella Maria" exclaimed: "By Jove, that is a clever little girl! Who is she?" He was speaking of Mary Pickford, and it is not to be wondered at that he did not recognize little Mary, for no one would.

She did some wonderful character work as the little waif who bore a slight resemblance to the beautiful Stella Maria. Only Stella was tall, and Unity or Amity, or whatever her name was, was short. And Stella was straight and the waif was crooked, and Stella's face was plump and round, and the waif's was thin and peaked; and one had large eyes and curly hair, and the other had small eyes and stringy hair.

The double exposure was the best we have ever seen, with the possible exception of that done by William Farnum in "The Tale of Two Cities." The two girls talked to each other and crossed, and the waif crossed, and Stella's face was plump and round, and the waif's was thin and peaked; and one had large eyes and curly hair, and the other had small eyes and stringy hair.

The outdoor scenes are magnificent, and there are some amusing bits with two wonderful dogs, a Great Dane and a Pomeranian.

Every time there be who think that Mary Pickford is not a great actress let him go to see "Stella Maria" and be convinced.

The overture was from "Pagliacci." Herbert Waterson sang "Deary John" and "It's a Long Way to Berlin, but We'll Get There." Grace Hoffman sang "The Song of Kisses," by Bernberg.

The comedy was a James Montgomery Flagg called "The Supercilious Girl." It was staged by Jack Eaton.

Harry Carey, in "The Phantom Riders," is the feature at the Broadway Theatre this week. Carey does his usual role of Cheyenne, and the plot seems rather complicated, but as the story progresses it feels all set to pieces anyway and no one misses it.

"The Phantom Riders" are a body of men who go about like the Ku-Klux-Klan, seeking whom they may avenger, and after Cheyenne has escaped death by knife, rope and water, he is about to fall a victim to an over-abundance of bullets when "The Phantom Riders" come up and rescue him.

At Eltinge Theatre

When A. H. Woods made out his list of guests for his first showing of the screen version of "Innocent" he should have chosen a larger theatre or else curtailed the list.

There were twice as many people as there were seats in the Eltinge Theatre last night, which is a fault of these invitation showings.

Fannie Ward plays the role created by Pauline Frederick in the stage version. Miss Ward occupied a box and every one had a chance to see if she looked as young off the screen as she does on. She wore a little blue straw bonnet, trimmed with pink roses, and one never would have guessed her to be more than eighteen. One stout woman remarked to her companion: "My dear, that can't be she. Why, she played in New Haven, twenty-five years ago." But it was, and she is the marvel of the age.

"Innocent," as presented on the screen last night, is a triumph of motion picture art. The stage was set with beautiful Chinese gardens and pagodas; the ushers were dressed in gorgeous Chinese coats, incense filled the air and the music was of the Orient.

In the main the story conforms to the plot of the original play, but it is much more cheerful in its screen form, for it has a happy ending. As in "Carmille," when the story plays, the prologue is a sort of epilogue, and the really real ham shoot himself and you believe he is dead, and then the story goes back and tells of the events leading up to his attempt at self-destruction.

No matter what expense have been spared to make the picture perfect in every detail, and some of the scenes are truly magnificent. But that is not why people are going to go to see "Innocent," and then go again, and again.

It relies on the vanity of the former owner, the king, to protect his secret. And it seems that he knows feminine nature, for rather than admit that her hair is of the sort that can be stolen away from her she orders another wig and remains invisible.

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## Music

Musical Tableaux From Rimsky-Korsakoff's Opera Feature of Russian Symphony

All except one of the pieces played Saturday night by the Russian Symphony Society under Mr. Altschuler's baton at Carnegie Hall were new to New York, and presumably to the country. Though Russia has passed through the first furor of musical creation, it is evident that her musicians have not ceased to compose vigorously and beautifully.

The most interesting piece in anticipation was the suite of "Four musical tableaux" from Rimsky-Korsakoff's opera, "The Golden Cockerel," which is to be sung later in the season at the Metropolitan. And it was this that proved the most entertaining. The music, as elucidated by the program, depicts the snoring idleness of the czar Dodon in the home, the alarm and hasty departure, the battle, the survey of the field of slaughter, the dance with the Queen of Shechemian, the splendid wedding with the same exotic lady, and finally the sad end of Dodon, due to death by the cockerel.

Rimsky-Korsakoff wrote all his notes to be heard, and under Mr. Altschuler's direction nearly all of them were. With a facile sureness of touch which few composers of the later nineteenth century equalled, he baricaded with masterly deftness the fraudulent pomp and splendor of the Romanoff autocracy, which is now gone forever. The performance of the opera itself only adds in interest by being thus anticipated in the concert hall.

Rachmaninoff's "Vocalise" is, Mr. Altschuler avers, "the cry for freedom and deliverance which went forth from the heart of Russia prior to the revolution." It proved to be a strangely penetrating melody scored (even over-scored) for the orchestra by Mr. Altschuler. Jurasovsky's symphonic poem, "The Phantoms," is an ably written work in the newer manner, with traces of nationalism. Sponderoff's "The Sermon of Beda," is an eloquent

and moving scene, which was sung by Sophie Brulan with something of the intensity wherein the venerable Bede stirred the very stones to respond "Amen." But Stravinsky's suite of songs, narrating to Pushkin's words the adventures of the Shepherds and the Faun, scarcely justified the fluttering which the announcement of it had, one feels sure, a student of always diverting, at times beautiful, but never highly stimulating.

As for the "Poeme d'Estase," which Miss Bianca Randall gave the third of a series of song recitals last night in the George M. Cohan Theatre. Miss Randall is a good looking young woman, who in voice, color and interpretative power apparently has nothing to offer to New York. She sang songs by a large number of composers, including Brahms, Mussart, Purcell and Cyril Scott. Her M. Gilbert played her accompaniments.

Julius Koehl, a fairly young and very youthful pianist, gave a recital last evening in the Princess Theatre. He is highly talented and technically able, but his playing at present is temperamental rather than temperate. However, sheer delight which he takes in the serious beauties of the piano disarms the criticism of the audience as it apparently disarms his own. Miss Ruth Dunn assisted with a group of songs.

In the afternoon Paolo Martucci played an interesting programme of piano pieces with a restraint that often robbed his music of color and vitality. Only in the use of his pedal was he sometimes unrestrained. Indeed, Handel could have heard Mr. Martucci pedalling through long runs and trills in his "Musette" he would probably have condemned the modern invention of the pedal to the same infamy.

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In the afternoon Paolo Martucci played an interesting programme of piano pieces with a restraint that often robbed his music of color and vitality. Only in the use of his pedal was he sometimes unrestrained. Indeed, Handel could have heard Mr. Martucci pedalling through long runs and trills in his "Musette" he would probably have condemned the modern invention of the pedal to the same infamy.

Altschuler avers, "the cry for freedom and deliverance which went forth from the heart of Russia prior to the revolution." It proved to be a strangely penetrating melody scored (even over-scored) for the orchestra by Mr. Altschuler. Jurasovsky's symphonic poem, "The Phantoms," is an ably written work in the newer manner, with traces of nationalism. Sponderoff's "The Sermon of Beda," is an eloquent

and moving scene, which was sung by Sophie Brulan with something of the intensity wherein the venerable Bede stirred the very stones to respond "Amen." But Stravinsky's suite of songs, narrating to Pushkin's words the adventures of the Shepherds and the Faun, scarcely justified the fluttering which the announcement of it had, one feels sure, a student of always diverting, at times beautiful, but never highly stimulating.

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